

Circular Desk, with No Beginning and No End

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- Places to return to, again and again, again and again. Circular structures formed as narrative strategies more complex than what they may seem at first sight. Several places at the same time, several times in the same space.
- Teresa Solar and Guillermo Mora, fascinated by the discovery of a circular desk. Someone decides that a circle is a better shape than a triangle and, suddenly, the whole work system is affected.
- The whole, achieving an absolute, achieving control, forgetting the capacity of synthesis to move to an enormous quantity of elements that feed back on each other.
- A circular desk involves curved forms in which to locate the work items. It involves a vision in perspective, a constant turn, a chair in the centre of the desk. And it is not trivial: the chair must turn on itself, move endlessly. If necessary.
- One of the problems of Gaudí's buildings lay in the unsuitability of the pieces of furniture. Curved walls needed specific furniture while modern architecture advocated a rectilinear standard. A circular desk demands particularised tools or, at least, demands questions about the tools themselves.
- Desktops follow the pattern of a rectangular desk. The screen is the desk. But at some time the desktop will become a space around us, in which the limits will be others. Then it will be necessary to rethink the tools, the layers, the relations.
- In a circular desk the person working has control over the chaos. Everything in sight from the centre of the castle. The desk is the border separating an

interior from the exterior world. The first field of vision is defined on the plane, on the surface of the desk itself. And then all the rest.

- The surrounding world, the surrounding mass, the surrounding material. But in each "surrounding" there are microworlds, there is dripping, there is weight. Mora and Solar breaking all the limits of what the material is and the relation with it. The physical taking possession of time.

- Mulholland Drive in L.A. and David Lynch's film. I can't help returning to Mulholland Drive from time to time. When we spoke with Teresa Solar and Guillermo Mora, Mulholland Drive came up; a film which is in itself a circular strategy, with no beginning and no end, with a succession of events that do not necessarily follow a conventional logic.

- On a circular desk nobody can approach you from behind and look over your shoulder to see what you're doing. Similarly, on a circular desk there are few possibilities to hide things. Always in sight, always looking.

- Time, finally, it is about time. The circular desk means a kind of movement closer to choreography, it demands more premeditated decisions, obliges a doubtful performativity.

- Worms like that disturbing movement whose meaning we don't know. Tubular structures that can act beyond our idea of articulation. Paths altered by another type of sensorial strategy.

- The fact that Mulholland Drive enables an almost bird's eye view of the city of Los Angeles means that, suddenly, the city is at a halt and at your feet. It is the movement of the cars on the road that marks the times and accesses. Also in this film, in which an accident opens up a "wrong" way to a city loaded by fiction and cinema.

- A circular time demands shortcuts. Like a universe in expansive time demands black holes or other channels through which to consider other types of navigation. Otherwise, there is no choice to break the rule.

- The Google Chrome logo is a circular desk. It is an indication of succession, of time; it is a logical chain with an also circular centre. There it is, a centre and a content turning around. And then nothingness.

- The table in Stanley Kubrick's Dr. Strangelove. Circular. Padded on its surface with a green material, although the film was shot in black and white. The feeling that everything is at stake there, with the cards on the table.

- Nivea, Alfa Romeo, Lucky Strike, BMW, General Electric, WordPress, Mercedes Benz and the European Union have circular logos.

- At a sufficiently short distance from Berlin is one of those places that is both horror and paradise. Tropical Islands. A dome housing within it something that seeks to be a tropical context that is ideal as a holiday resort, for instance. Sandy beach, bungalows, restaurants, places to spend the night "out in the open" and massages. Like a clock, with different moments in which to forget what wants to be forgotten. Between curved walls.

- Yes, my favourite museum is almost a circular desk like the one conceived by Solar and Mora. Biologiska Museet in Stockholm. A two-floor classical diorama made of wood. In a circular building arranged around a winding staircase which gives you access – from the middle – to a pre-Imax view of Scandinavian nature. On the roof, natural light inlets.

- The circle implies a type of advanced narrative structure. Accustomed to the beginning-climax-denouement, the circle implies continuity and a flowing that denies that something must end. Every item feeds the next, which feeds the next, which feeds the next. Although "feeding" is probably an external construction because of the need for narrative logic.

- Working with malleable material also involves a change in possibility. The ends are fixed, but they are not unique. And chance also emerges in the process as an element with the capacity for action. The lathe as continuous time and the furnace as randomness.

- Bentham also reaches the circle as a system to accept that control lies in vision. The possibility of control from a central point, organizing a closed world

in which to decide, to know, to be the absolute representation of power without the need to exercise it practically. An image, a capacity, a weight too heavy for the revolution.

- I remember visiting some Roman amphitheatres as a child and not understanding what a performance would be like there. The circular arena, the idea that it was filled with water – if necessary – to place some boats. Dangerous animals. Death. But a theatre was something different, it was not that circular arena in which the focus of attention could be anywhere. In a child's mind, a theatre was already a rectangle.

- In films there are a large number of circular tables. They are usually the meeting place of the powerful, of those who decide the future, your life. They are also a place for play, desperation and tricks. They can be Jodie Foster and Mel Gibson in *Maverick*.

- A handwritten note by Teresa Solar and Guillermo Mora introduces language as an element of mediation with the exterior and with who we are. A surrounding construction, defining a centre of observation that generates a world. Technology has also insistently sought for us to be that centre and to build a surrounding world. The border is language.

- The film version of *The Hunger Games* introduces the studio control room as a circular desk. The image is no longer plane in order to be built in 3D, to accelerate or slow down if necessary, to become a specific place; thereby, everything else is blurred, mist, loss of interest.

- Faced with order, an explosion, a saturation, a festering out of control. Overflowing the limits, destroying a vision and a possibility of control through viscosity. After talking with Teresa and Guillermo, more images have emerged as part of another layer of dialogue. Horses sinking into marshes, blood escaping from the lift in *The Shining*. Maelstrom and linearity.

- There are many attempts to overcome the conventional narrative structure and the linearity in a book on paper. James Joyce, William Gaddis, Agota Kristof, Roberto Bolaño, Manuel de Pedrolo.

- A circle is a network of columns. At La Panera, Guillermo Mora and Teresa Solar. Combination as a possibility of the emergence of nooks, of tangential spaces, of turning points, of gazes out of place. In time, in process, in material, in a dialogue that is always being built.

Text included in the catalogue of the solo show *The Circular Desk*, exhibited at Centre d'Art La Panera (Lleida) from February 13 to May 22, 2016.